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ABSTRACT

This is one of three volumes of instructional games devised to further the development of children's listening, logical thinking, problem solving, and oral communication skills. The games are designed to create a relaxed, informal setting in which teachers can encourage and support children's natural speech and provide language activities that have relevance to children's own experiences and other real life situations. The games in this volume are intended to stimulate the conceptual skills of associating, improvising, role playing, and elaborating and the social skills of sharing imagination with others and collaborating on improvisations, stories, and dialogues. In addition to descriptions of ten games, the volume contains suggestions for content area applications of the games, a conversation games checklist for evaluation, and suggestions for correcting practices shown by the checklist to need improvement.
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CONVERSATION GAMES, VOLUME II

EXPERIENCES

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INTRODUCTION

The Interdependent Learning Model (ILM), an humanistic approach to education, emphasizes the development of: cooperative, independent and interdependent behavior; problem-solving skills; positive self-concepts; and positive attitudes toward learning. In model classrooms instructional games are a major vehicle for teaching and learning academic behaviors and skills. The CONVERSATION GAMES are games designed to further the development in children of listening skills, logical thinking, problem-solving attitudes, and effective verbal communication. Like other model games they have rules that encourage equitable interactions among players and permit the control of play to be easily transferred from teachers to children.

In the CONVERSATION GAMES the communication process, the transmission of thought or knowledge between persons is emphasized rather than the components of language - grammar, vocabulary and sentence structure. The games are one method by which children can learn to become proficient in the use of oral language.

Adults may find that, at first glance, many of the games appear simple perhaps even too easy. They may be, for adults, but are not for young children. In order to play the games successfully the players must learn and systematically use a variety of complex logical or reasoning concepts. Among other things, the games require the players to observe, compare, and analyze information. In order to organize the information, or to integrate it with other data they must interpret, classify, summarize and form hypotheses. Children engage in these processes unconsciously in the course of normal growth and experience. An extremely important function of the CONVERSATION GAMES is that they provide

structured practice in these conceptual processes and their conscious application to academic subjects.

Because each player must necessarily interact directly with all other players and learn ways of responding (i.e., listening carefully to different content and personal communication styles, processing the information, and replying appropriately) the games also promote social skills. The players are able to practice roles, styles, and strategies for social behaviors within the miniature social systems which the games create. The social features of the games are in harmony with the model goals of teaching young children interdependent and cooperative behavior.

There is a commitment in the Interdependent Learning Model to foster the cultural styles of the children in its classrooms. The language of the children which may differ radically from "standard" English, is an alternate, natural and perfectly legitimate way of saying the same thing. Non-standard "English" in fact, often carries meaning more efficiently and accurately than more "standard" forms of the language. What is most important in playing the CONVERSATION GAMES is how accurately, effectively and eagerly the players communicate, not the style or form of the communication. It is, therefore, inappropriate to "correct" or ask a player to "transform" messages spoken in non-standard English into standard English. To do so certainly interrupts the flow of communication and---even worse---may be harmful to a player's self-image. Adults must respond respectfully to children's contributions if they want to encourage both the ability and the desire to communicate. Fluency in communication is developed through stimulation and support of the children's natural speech.

The CONVERSATION GAMES manuals contain a variety of game formats. Game formats are the structures and rules for games, which, once learned can be used to teach and learn many different kinds of information. They provide teachers with a structured, sequenced method for developing both oral communication and logical thinking skills. Their rules are easily taught. By playing the games children are encouraged to learn about each other, about "academic" subjects, or any topic they choose. The games require the involved, thoughtful use of language. They help to create a relaxed and informal setting in which teachers can encourage and support the children's natural speech, and provide purposeful language activities which have relevance to the children's own experiences and other real life situations.

It is hoped that teachers and children will enjoy the games and play them often.

HOW THE CONVERSATION GAMES ARE ORGANIZED

The CONVERSATION GAMES are divided into three volumes: PEOPLE TIMES, EXPERIENCES, and SOLUTIONS.

Each volume emphasizes certain kinds of verbal communication.

			CONCEPTUAL SKILLS	SOCIAL SKILLS
Volume I	PEOPLE TIMES:	EXCHANGING INFORMATION	asking questions, verifying, remembering, inferring	listening to and exchanging information with players.
Volume II	EXPERIENCES:	USING IMAGINATION	associating, improvising, role playing, elaborating	sharing imagination with others and collaborating on improvisations, stories and dialogues.
Volume III	SOLUTIONS:	SOLVING PROBLEMS COOPERATIVELY	analyzing, planning, comparing, constructing	working cooperatively with other players to solve a problem.

To summarize: PEOPLE TIMES stimulate the active seeking, exchanging and verifying of information; EXPERIENCES, the use and sharing of imagination; and SOLUTIONS, cooperative and creative problem solving. Although, each volume builds to an extent upon the skills developed in the preceding manual, it is not necessary to follow a fixed sequence in order to use the games effectively. What is most important is that the teacher understand the objectives for each game and use the game because it will help meet the instructional needs of his or her class. A suggested sequence is provided, however, for presenting the games within each volume.

USING THE CONVERSATION GAMES

PREPARATION

The best preparation for teaching the CONVERSATION GAMES is to learn to play them first with a group of other adults. The games should be introduced to the children only after the teacher is familiar and comfortable with them.

PRESENTATION

The CONVERSATION GAMES should be presented using the technique "Teaching From Within." Teaching From Within is a method for teaching games by participatory modelling. The teacher acts as one of the players who, by example, rather than by verbal instruction, explains the rules and shows how the game is played to the other participants.

GROUPING

Small groups of six to eight players are ideal for playing the CONVERSATION GAMES.

TRANSFER OF CONTROL

Transfer of Control from the teacher to the children occurs when the children are able to play a game independent of adult supervision. This includes their being able to do the following:

- A) Assemble the materials.
- B) Know the rules and when they are not being followed.
- C) Respond to and evaluate statements made by other players.
- D) Teach or review the game for others.

GAME MATERIALS

The CONVERSATION GAMES do not require elaborate materials. It is suggested that all the materials be kept in a labelled box. As the children become familiar with each game, the materials for that game should be placed in the box which the children can decorate with pictures or drawings. The box should be kept in a place accessible to the children, perhaps in a special conversation area---a quiet spot, near a rug or corner where the players may sit and play comfortably.

SCHEDULING

The CONVERSATION GAMES are designed to be played for relatively brief periods of time (10 to 30 minutes). They can be used both to teach or reinforce specific curriculum content, as a part of structured lesson periods and as free choice activities. It is hoped that once they are learned, they will be used as often and as flexibly as possible.

HINTS FOR THE TEACHER

1. Introduce the introductory activities and game formats to small groups of children by playing the games with the children.
2. Talk with, not at, the children. Offer comments in as natural a way as possible. Use questions to find out something rather than as a way to test the children.
3. Never force children to participate or reprimand them for not participating. Better results will be obtained when players are allowed to join in as they feel comfortable.
4. Keep in mind that each section stresses certain skills and attitudes. Try to model those attitudes. In PEOPLE TIMES, the emphasis is on being an active information seeker; in EXPERIENCES, a spontaneous and imaginative person, and in SOLUTIONS, a creative, cooperative problem solver.
5. Share the goals of the game with the children. Reinforce the concepts and skills at other times during the day.
6. Whenever possible, allow the children to choose the content as well as the game to be played. The games are good vehicles for sharing opinions, experiences and feelings as well as for mastering academic information and concepts.
7. Playing the games with the children gives the teacher a way to learn about the thoughts and experiences of the children. This information allows the teacher to better relate academic content to things with which the children are familiar.
8. Acknowledge and praise competent behavior and encourage the children to do likewise.
9. Encourage the use of open-ended rather than closed questions. Closed questions require only yes, no, or brief answers and imply an expected answer. Although, a few games do require closed questions, most lend themselves better to open-ended explanatory questions.
10. Don't be discouraged if at first the verbal interchange during the games is somewhat stilted. Strive for a free, enthusiastic flow. It sometimes takes a while to become accustomed to using a conversational style.

EXPERIENCES

PEOPLE TIMES, Volume I of the CONVERSATION GAMES, contains games which reinforce question asking, precise observation and the organization of information. These skills are also used in EXPERIENCES, the second volume of the CONVERSATIONS GAMES. The EXPERIENCES games are games designed to stimulate the use of creative and expressive language.

Research evidence has shown that creative thinking is important to mental health, educational achievement, vocational success, and many other important areas of life and that the encouragement of fantasy and creative expression has a positive effect on reading, logical thinking and the ability to perform problem-solving tasks.

All children engage in imaginative verbal play outside school. They make up stories and act out pretend situations. In most cases, they do not need to be taught how to do this. However, when their creative efforts are not reinforced, many children lose confidence in their ability to create. What they need are supportive situations in which creative expression can continue to develop, and guidance in applying these skills to the academic concepts and skills being taught in school.

The EXPERIENCES games provide many opportunities for "creative expression through talking." They build on skills that children already possess and help them use creative thought to enhance both academic studies and social interchange.

The EXPERIENCES games are organized around four skills - associating, elaborating, role playing and story telling. All help develop spontaneity, flexibility and imaginativeness in the use of language. Although, the games should be introduced using content familiar to the children, once they are

learned they should be used to teach or reinforce new academic content as well. The instructional sequence below is suggested so that children will get sufficient practice in each skill before using it in combination with another. Although, most of the social, verbal and cognitive patterns developed in the PEOPLE TIMES games are also used in playing the EXPERIENCES games it is not necessary to wait until the children learn the PEOPLE TIMES games to introduce them.

Suggested Sequence for Introducing the EXPERIENCES games:

SET I - ASSOCIATING

1. Makes Me Think Of
2. word Orbit
3. Connections

SET II - ELABORATING

4. Confusions
5. Say It Another Way
6. Describe It

SET III - ROLE PLAYING AND
STORY TELLING

7. Knot Story
8. Just Suppose
9. Dialogue

EXPERIENCES MATERIALS

MATERIALS

A bottle or spinner for establishing turns.

A deck of cards with pictures or names of specific items written on them.

A deck of CONFUSIONS cards. (See page 29 for directions.) A picture or word dictionary.

A deck of cards with words, phrases or sentences to be paraphrased written on them.

A deck of cards with the names of people, places or things written on them.

A rope or string knotted at varying intervals.

A deck of cards with JUST SUPPOSE situations written on them. (See pages 66 to 67 for examples.)

A deck of cards with rhyming words written on them. (See pages 53 to 54 for examples.)

GAME

Makes Me Think Of, Word Orbit, Connections, Say It Another Way, Describe It, Dialogue, Just Suppose.

Connections

Confusions

Say It Another Way

Dialogue

Knot Story

Just Suppose

Rhyme Time

EXPERIENCES SPINNER

An EXPERIENCES spinner may be used to help the children select games to play. The spinner can include the names of all the EXPERIENCES games or only those with which the children are familiar. At least one FREE CHOICE segment should be included. When the pointer lands on FREE CHOICE, the children can select the EXPERIENCES game they would like to play.



SIMPLE SPINNER



COMPLETE SPINNER

When the complete spinner is used, the names of the games the children have not yet learned can be covered with tape. As a game is introduced, its name should be uncovered. The EXPERIENCES spinner should be kept in the EXPERIENCES BOX with the other materials needed to play the games.

EXPERIENCES SKILLS

The EXPERIENCES games are particularly good for developing the use of creative and expressive language. Following is a list of skills along with the suggested games which may be used for improving each skill. This list is not exclusive; other EXPERIENCES games may be found equally useful for developing or reinforcing a particular skill.

<u>SKILL</u>	<u>EXPERIENCES GAME</u>
1. Associating	Makes Me Think Of, Word Orbit
2. Describing	Describe It, Just Suppose
3. Expanding vocabulary	Confusions, Say It Another Way, Rhyme Time
4. Classifying	Connections
5. Role playing	Dialogue
6. Story telling	Knot Story
7. Inferring	Describe It
8. Organizing ideas	Describe It, Knot Story
9. Understanding and interpreting the feelings of others	Dialogue, Just Suppose
10. Developing expressive vocabulary	Makes Me Think Of, Describe It
11. Creating dialogue	Dialogue

1. ,MAKES ME THINK OF

In Makes Me Think Of the players by putting their images into words can share their personal impressions with each other. Playing this game will help them understand that because of their unique experiences, people have personal and different reactions to the same thing. It gives the players practice in using figurative language.



GAME MATERIALS

Anything which can appeal to any of the five senses (i.e., paintings, music, sculpture, food, perfume, flowers, etc.)

A bottle.

LEARNING OBJECTIVES

To describe sensory impressions.

To use figurative language.



GAME DIRECTIONS

1. The players sit in a circle. The object to be described is placed where everyone can see it. The group can look, touch, taste, smell and/or listen to the object.
2. One person spins the bottle to find the first player to give his or her reaction to the object. The statement should always start with the phrase "It makes me think of..."
3. Going around the circle each player gives a reaction to the object. They keep playing for as many rounds as they can, aiming for at least one reaction from each player. (If a player cannot think of anything to say, they can say, "It makes me think of nothing..." The game should then continue.)
4. After the group has finished, each player tries to remember something someone else has said about which he is curious and asks that person to tell more about his or her statement (e.g., "Debbie, why did that basket make you think of fish?")
5. Each player questioned explains his or her association. (e.g., "It makes me think of fish because it reminds me of the baskets fishermen use to put their fish in after they catch them.")

SAMPLE GAME

The object is a soft, large cotton pocketbook, made of many different patchwork squares.

Player # 1: "It makes me think of _____ playing house."

Player # 2: "It makes me think of _____ my grandmother."

Player # 3: "It makes me think of _____ a starry night."

Player # 4: "It makes me think of _____ walking in the country."

Player # 5: "It makes me think of _____ fireworks."

Etc., Etc., Etc.,

Player # 1: "John, why does it make you think of your grandmother?"

John: "My grandmother used to make quilts and this pocketbook reminds me of them."

Player # 2: "Harold, why does it make you think of a starry night?"

HINTS FOR THE TEACHER

- a) It is important that each player to start with the phrase, "It makes me think of." This helps set up a framework for translating a sensory impression into words.
- b) After learning this game the players may want to keep playing for increasingly more rounds for a given object. This should be encouraged.
- c) Because of the required spontaneity, the players may surprise themselves by what they say. This helps children learn to trust their own responses and listen to their creative impulses.
- d) This game can be extended to include responses to stories, poems, music, etc.

2. WORD ORBIT

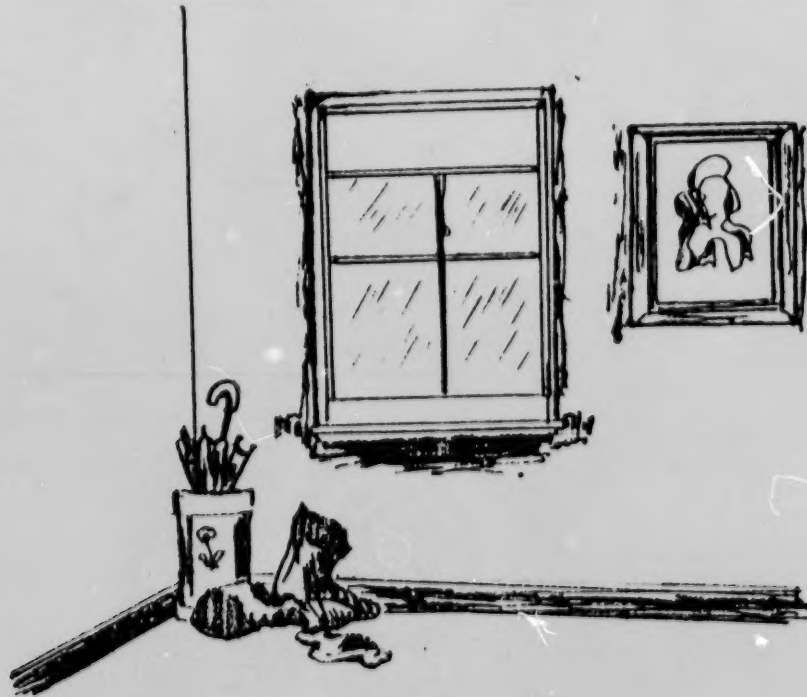
Association is the process of forming mental connections between ideas. In Word Orbit each player spontaneously makes an association to the word spoken by the player beside him. The need for quick thinking adds fun and interest. The players are often surprised at their own reactions.

LEARNING OBJECTIVE

To give spontaneous word associations.

GAME MATERIALS

A bottle.



GAME DIRECTIONS

1. Everyone sits or stands in a circle. The bottle is spun to find the first player to say a word.
2. In a clockwise order, each player gives his or her word association to the word spoken by the preceding player. The group tries to continue the chain of associations for as long as possible. A player who cannot quickly think of a word association can say "Pass".
3. To start a new word chain, a new first player is selected who gives a new starting word. The game can continue until each player has had a turn to start the word chain.

SAMPLE GAME

Player #1: "Beach"

Player #2: "Sand"

Player #3: "Water"

Player #4: "Rain"

Player #5: "Umbrella"

Player #6: "Boots"

Player #1: "Snow"

Player #2: "Sled" etc., etc.

HINTS FOR THE TEACHER

a) The players can establish a rhythmic beat by clapping while they play the game. When a rhythm is used, the group must decide on what beat the word should be said. If a player misses the beat, the next player should continue the word chain. This can facilitate spontaneity and decrease selfconsciousness.

b) It is important that each player associates to the word said by the person next to him rather than to the original word.

c) There can be no right or wrong associations.

d) After the game, the players may want to volunteer to explain their associations. This should be encouraged as it helps everyone appreciate each player's unique experiences.

e) After the players are familiar with Word Orbit, they may want to play a more difficult version of the game. After one round of the game has been played, the last player to say a word, tries to repeat the word chain backwards. If he makes a mistake, the next player continues to try to unravel the chain. This goes on until the first word is reached.

3. CONNECTIONS

Effective comparisons help connect or reconnect ideas in new and different ways. In written language, similes which are stated comparisons and metaphors which are unstated comparisons, are used to creatively communicate images. The game, Connections, helps the players stretch their skills in observation and association so that they can create unexpected and original comparisons.



GAME MATERIALS

A deck of cards with names or pictures of specific items on them. (e.g., elephant, fern, flower, rose, house, igloo).

A bottle.

LEARNING OBJECTIVE

To develop creative comparisons between dissimilar objects.



GAME DIRECTIONS

1. Everyone sits in a circle. The bottle is spun to find the first pair of players, a Questioner and an Answerer.
2. The Questioner takes two cards from the top of the deck and lays them face up with the words or pictures visible to everybody. The Questioner asks the Answerer, "How is a (word or picture on the first card) like a (word or picture on the second card)?" (e.g., "How is a flower like a basket?")
3. The Answerer answers "A (first object) is like a (second object) because a (first object) is _____ and a (second object) is _____." (e.g., "A flower is like a basket, because a flower can be round and a basket can be round.") The Answerer then asks the question in reverse, "How is a (second object) like a (first object)?" (e.g., "How is a basket like a flower?")
4. The Questioner answers (e.g., "A basket is like a flower because a basket can hold things and a flower can hold bugs.") If the other players can think of other connections between the two items, they state them.
5. The Questioner then spins to find a new Questioner and Answerer. The game can continue until each player has had a turn to be either a Questioner or an Answerer.

PLEASE NOTE

The proper wording is very important in this game. The questions must be phrased, "How is a (first object) like a (second object)? The answer should be, "A (first object) is like a (second object) because a first object is _____ and a second object is _____.

SAMPLE GAME

The two words are telephone and street lamp.

Questioner: "How is a telephone like a street lamp?"

Answerer: "A telephone is like a street lamp because a telephone uses electricity and a street lamp uses electricity.
How is a street lamp like a telephone?"

Questioner: "A street lamp is like a telephone because a street lamp has wires inside it and a telephone has wires inside it."

HINTS FOR THE TEACHER

1. Introductory Activities

a) Review the PEOPLE TIMES game, Same/Different. Connections is slightly different because the statements in this game may include sensory impressions (e.g., A cloud looks like its made of feathers and a snow drift looks like it is made of feathers.)

b) Establish the atmosphere for seeking unexpected correspondences by reading and pointing out the comparisons made in poetry. Introduce some riddles. In riddles unexpected connections are always made. (For example: "What question can never be answered by a yes?"---"Are you asleep?" or "What has eighteen legs and catches flies?"---"A baseball team." There are many riddle books available. These came from "1001 Riddles for Children" compiled by George L. Carlson, New York; Platt & Munk, 1949.

2. Other Hints

a) The proper wording is very important in this game. Questions must be phrased "How is a (first object) like a (second object)." The answer should be "A (first object) is like a (second object) because a (first object) is _____ and a (second object) is _____."

b) At first, it may be easier to see the connections between items in the same category (e.g.,

HINTS FOR THE TEACHER (CONTINUED)

fruit - apple, pear, banana, melon). After the children are able to play easily with items in the same categories, they will be able to play with the items from mixed categories.

4. CONFUSIONS

Confusions is a game that deals with homonyms, homographs, and homophones.

HOMONYMS	HOMOGRAPHS	HOMOPHONES
Two or more words which are spelled in the same way, pronounced in the same way, but have different meanings.	Two or more words which are spelled in the same way, are pronounced differently and have different meanings.	Two or more words which are spelled differently, but are pronounced in the same way. They have different meanings.
Example: saw - past tense of <u>see</u> .	Example: wind (wind) - a gust of air,	Example: hour - a period of time.
saw - a tool used to cut wood.	wind (wind) - to twist or coil into a ball.	our - belonging to us.

The confusion between homonyms, homographs or homophones can be resolved by using the words in sentences which clarify their meanings.

I went swimming in the pool. I like to play ping pong, but I don't know how to play pool. (Homonyms)

I didn't hear what you said. Sit down here beside me. (Homophones)

Death Valley is the name of a desert. Don't desert me now! (Homographs)

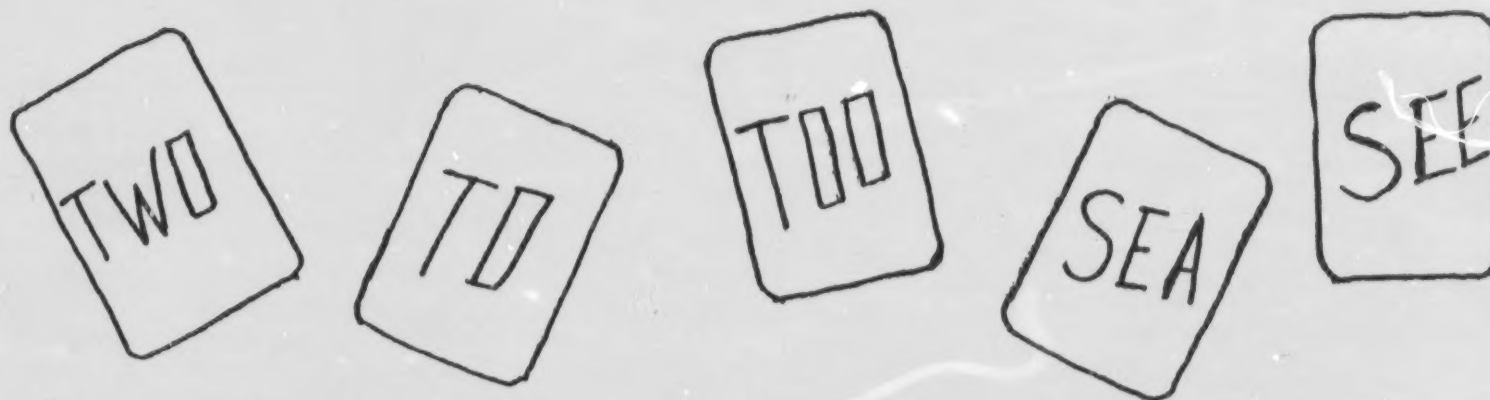
LEARNING OBJECTIVES

To identify homonyms, homographs, and homophones.

To clarify the meanings of words by using them in sentences.

To recognize that words can have multiple meanings.

To expand vocabulary knowledge.



GAME MATERIALS

A deck of Confusion Cards. At least 10 sets of cards (20 cards) should be used for 4-5 players; 14 sets for 6-10 players. Each set may contain two or more confusion cards.

A Picture Dictionary can be prepared with words which correspond to the words in the Confusion Card deck. If it is not possible to make a picture dictionary, a word dictionary and/or other reference materials should be made available so that word meanings can be checked during the game.

The game should be played on a flat surface.

GAME DIRECTIONS

1. Everyone sits in a circle. One player shuffles the deck of Confusion Cards and deals each player three cards. The remainder of the deck is placed face down.
2. The player to the dealer's left plays first. He draws the top card from the deck. If he can make a pair of confusions, he places the cards side by side, tells why they are confusing (i.e., "Pool and pool are confusing because they sound alike and they are spelled the same way too.") and then gives two sentences which clarify their meanings. A player can only make one match during a turn.
3. If a player cannot match a pair of confusion cards, she selects a card to discard from her hand and places it face up next to the card deck. Later players can select either from the deck or from the discard pile.
4. If after listening to the sentences, the meanings of the "confusion words" are not clear any one of the players can say "I'm still confused!" The player should then try to further clarify the meanings of the words. He can ask the other players for assistance. A Picture Dictionary and/or other reference materials can be used.
5. A player who has a card that matches a pair which has been made already can add this card to that pair. For example, a player has the card, "too". The pair, "two/to" has already been made. He adds the "too" card to the pair, and makes up three sentences, one for the new card and two new sentences for the other two words.
6. When there are no more cards left in either the deck or the discard pile the players must trade cards with other players in order to make sets.
7. The goal of the game is to lay the whole deck down in pairs or sets.

CONFUSIONS

SAMPLE GAME

Player #1 picks up the word ate from the card deck. She matches it with eight in her hand and places the cards face-up. She says, "Eight and ate are confusing because they sound just alike. I have eight pennies. I ate all the cookies."

Player #2 picks up the card to. He can't match it with anything in his hand so he decides to discard it.

Player #3 has two in her hand. She picks up the to from the discarded cards, and places the cards face-up. She says, "to and two are confusing because they sound alike. I went to church yesterday. I have two pencils."

HINTS FOR THE TEACHER

1. Introductory Activities

- a) Discuss the difference between synonyms and homonyms with the children. Have the children think of some homonyms they know.
- b) Have the children participate in developing a Confusions Dictionary, using both pictures and sentences.
- c) Have the children think of words not included in the Confusion deck. There are many others in the English language. Idiomatic words can be included in a Confusions deck as long as the expressions are familiar to the players. (E.g., dynamite/dynamite, "That song is dynamite. They used dynamite to blow up the building."

2. Other Hints

- a) Be sure the players use the words in the clarifying sentences exactly the way they appear on the cards. This helps develop more precision in the use of language. (E.g., If the word on the card is run, the word running should not be substituted.)
- b) If a player can use more than one word in a single sentence, this is acceptable. (E.g., If the words are here and hear, the player gives the sentence, "Can you hear all those planes flying

HINTS FOR THE TEACHER (CONTINUED)

around here." The one sentence must clarify the meaning of both words.

- c) Although the players should be encouraged to make up as many sets of "confusion" words as they can, be sure to limit the number of cards that are used in any one game. The number of sets will determine how long the game can be played. As players become more practiced, the number of sets per game can be increased.
- d) The players must be able to read the words written on the Confusion cards.

HOMOPHONES - Words that are pronounced alike, but spelled differently. They have different meanings.

SAMPLE LIST OF HOMOPHONES

ail - ale
ate - eight

ball - bawl
bare - bear
be - bee
beach - beech
beat - beet
been - bin
blew - blue
berry - bury
board - bored
by - bye - buy

deer - dear

eye - I

flour - flower
for - four
foul - fowl

grate - great

heal - heel
hear - here
hole - whole
hour - our

knew - new
knight - night
know - no
knows - nose

lie - lye

maid - made
mail - male
main - mane
meat - meet

one - won

pane - pain
peace - piece
plain - plane
poor - pour
principal - principle

read - reed
read - red
real - reel
right - write
ring - wring
role - roll

sail - sale
sew - so
sea - see
seam - seem
some - sum

tail - tale
their - there
tow - tow
to - too - two

way - weigh
weak - week
wear - where
wood - would

THERE ARE MANY MORE!!!

HOMONYMS - Words that are spelled alike and pronounced alike, but which have different meanings.

SAMPLE LIST OF HOMONYMS

act - act	groom - groom	saw - saw
back - back	hail - hail	spoke - spoke
ball - ball	hide - hide	watch - watch
bark - bark	key - key	
bat - bat	left - left	
bear - bear	light - light	
belt - belt	like - like	
bill - bill	miss - Miss	
blow - ~~blow~~	orange - orange	
bore - bore	park - park	
bowl - bowl	plain - plain	
can - can	pool - pool	
fine - fine	right - right	
grate - grate	rock - rock	

If slang or idiomatic expressions were used this list would be much longer.

HOMOGRAPHS - Words that are spelled alike. They are pronounced differently and have different meanings. (Homographs are not as common as homophones and homonyms.)

SAMPLE LIST OF HOMOGRAPHS

bass (bas) - bass (bās)

bow (bau) - bow (bō)

conduct (kan-dəkt) - conduct (kən-dəkt)

desert (dəzərt) - desert (dizərt)

lead (led) - lead (lēd)

live (liv) - live (līve)

read (red) - read (rēd)

wind (wind) - wind (wīnd)

5. SAY IT ANOTHER WAY

The same thing can be said in many different ways. This helps avoid the use of trite expressions and makes language more interesting. Say It Another Way asks participants to restate a word, phrase, or sentence but to maintain the same meaning. This skill is called paraphrasing. It helps build flexibility in the use of thought and language.

LEARNING OBJECTIVE

To paraphrase a word, phrase, or sentence.



GAME MATERIALS

A deck of cards with words, phrases and sentences written on them.

A bottle.

GAME DIRECTIONS

1. Everyone sits in a circle. One player spins the bottle to find the Questioner and Answerer.
2. The Questioner takes the card from the top of the deck and reads the word, phrase or sentence. The Questioner then asks the Answerer, "Can you say what I just said in another way?"
3. The Answerer makes up an alternate statement and asks the group, "Did I say it another way?" If the restatement is not acceptable, the children explain why and work together to come up with an acceptable paraphrase for the original statement.
4. The Answerer spins the bottle to find the next pair. The game continues until every player has had a turn to be the Questioner or Answerer or until the deck of cards has been used up.

SAMPLE GAME

Using a synonym:

Questioner: "Glad. Can you say what I just said in another way?"

Answerer: "Happy. Did I say it another way?"

Group: "Yes."

Questioner: "A substitute teacher came today. Can you say what I just said in another way?"

Answerer: "Another teacher came today instead of our regular teacher. Did I say it another way?"

Group: "That's right."

HINTS FOR THE TEACHER

1. Introductory Activities

a) Review the concept of synonyms---words that have the same or nearly the same meanings. Develop a list of synonyms with the children. Examples of some synonyms are:

live/dwell, serpent/snake, ship/vessel,
enormous/huge, glad/happy, end/finish, etc.

b) Remind players that in Confusions, the goal was to clarify the different meanings of words. Here the goal is to change the words without changing the meaning.

c) Be sure there is no confusion between the terms synonym, homonym, and paraphrase. In this game, players are asked to paraphrase. They can restate the meaning of a word or phrase in any form they choose. For example if the word glad were given, a player might say "to feel good about something." If he were required to give a synonym he would only be able to give a one-word answer like happy. Of course, if players use synonyms that is fine.

2. Other Hints

a) The first deck used for playing Say It Another Way should contain familiar phrases and/or sentences.

b) Remember that more than one paraphrase is possible for any given word, phrase, or sentence.

HINTS FOR THE TEACHER (CONTINUED)

A paraphrase is simply a restatement that retains the meaning of the original. Players should be prepared to offer many paraphrases of a given statement.

c) A paraphrase can be longer or shorter than the original form. For example, a player can paraphrase a word by saying a phrase or conversely paraphrase a phrase by giving a word.

d) Aphorisms and adages are concise, dramatic ways of stating longer, more elaborate thoughts. Players may read and/or ask their parents and grandparents for wise sayings. The following is a list of some common sayings which might be fun to paraphrase:

If you dance to the music, you have to
pay to the piper.

Nothing from nothing leaves nothing.

You can't have your cake and eat it too.

When it rains, it pours.

One monkey doesn't stop the show.

Nip it in the bud.

One bad apple doesn't spoil a barrelful.

Monkey see, monkey do.

e) The children should be encouraged to add to the cards used for playing Say It Another Way.
The lyrics of popular songs may be an interesting source.



6. DESCRIBE IT

The ability to describe things well is an essential communication skill. It's an accomplishment to describe a very familiar object such as a pencil or a paper clip in a way that's accurate and interesting. Doing this fosters the development of both accurate and creative language.

LEARNING OBJECTIVES

To cooperatively describe an object.

To cooperatively develop an hypothesis based on description.

GAME MATERIALS

A bottle.

GAME DIRECTIONS

1. Everyone sits in a circle. One player spins the bottle to select the first two "Describers."
2. The Describers leave the group and select an object to describe to the rest of the players. They should not show the object to the rest of the group. They return to the group and taking turns, describe the object in detail. They include personal reactions, images, analogies and sensory language in their description, being careful never to identify the object by name.
3. When the Describers finish, they ask the group whether there are any questions. The group is allowed to ask three questions for further clarification. The Describers answer the group's questions.
4. The players then confer and decide on what they think the object is. Only one guess is allowed.
5. The Describers point out what it is they have been talking about.
6. One of the Describers spins the bottle to find a new pair of Describers. The game can continue as long as the players wish.

SAMPLE GAME

THE OBJECT IS A PAIR OF SCISSORS

Describer #1: *"It makes me think of paper dolls or valentines."*

Describer #2: *"When you use it, it goes click, click, click."*

Describer #1: *"It's usually silver colored and shiny."*

Describer #2: *"You use it to cut things with."*

Describer #1: *"It has two holes you stick your fingers through."*

Describers: *"Does anyone have any questions?"* The group confers and decides to ask this question.

Group: *"What do you cut with it?"*

Describers: *"You can cut paper or cloth with it."*

The group decides that the object is a pair of scissors, so they ask this question.

Group: *"Is it a pair of scissors?"*

Describers: *"Yes."*

NOTE: The object of this game is to describe the object so well that the group will have little problem making a correct guess.

HINTS FOR THE TEACHER

1. Introductory Activities

- a) The skills necessary for this game are used in the following PEOPLE TIMES games:

<u>Same/Different</u>	- making comparisons
<u>Look</u>	- asking questions, observing details
<u>The Bag and Detective</u>	- making inferences

In the EXPERIENCES games, Makes Me Think Of and Connections, the players tried to look at objects in new ways. Encourage them to use their imaginations when giving their descriptions.

- b) Before they play the game, have the children work together to produce an interesting description of a familiar object.

2. Other Hints

- a) After the Describers have chosen their subject (a person, place, or object), they should be reminded not to look at it directly. Otherwise, they may give it away by their non-verbal behavior. The object should be in the room, however, so that the players may verify the description after they have made their guess.

- b) Using images, metaphors, personal reactions and sensory language in a description may sometimes appear to be less efficient. However, by so doing, ideas may be communicated more clearly

HINTS FOR THE TEACHER (CONTINUED)

and vividly. Players may be reminded to incorporate these elements if they start their descriptions with "It makes me think of..."

The following questions may also be helpful in eliciting personal and sensory language:

How does it affect your ears, eyes, nose, etc?

What does it remind you of?

Is there anything funny about it?

If one of its parts were changed, what would it be like?

c) The skills used in this format provide a natural transition into creative writing. The game gives the players experience in combining, organizing and communicating both facts and feelings.

Writing down their thoughts can become simply another way of doing this.



7. RHYME TIME

In Rhyme Time, players are given a word and by asking questions try to guess a second word which rhymes with the it. They are not allowed to ask about the word directly but instead must phrase their questions so that they define or describe it. The game is fun and fast-moving.

LEARNING OBJECTIVES

To ask questions about a word without naming it.

To review words with common endings.

To reinforce auditory discrimination of beginning consonant sounds.

To reinforce vocabulary development.

GAME MATERIALS

A "Rhyme Time" deck of cards. Each card has a word written on it. The words should be those with which many other words rhyme.

A bottle.

GAME DIRECTIONS

1. Everyone sits in a circle. One person spins the bottle to find the first pair of players. They draw a card from the "Rhyme Time" deck. One of the pair says, "We're thinking of a word that rhymes with...." ("We're thinking of a word that rhymes with cat.")
2. The other players ask them questions about the rhyming word. The questions are asked by defining or describing the word rather than by asking about it directly. (e.g., "Is it the opposite of skinny?")
3. The pair takes turns answering the questions. Their answer must include the word they believe the player is talking about. (e.g., "No, it is not fat.") If the pair cannot guess the word the player is asking about, the player should tell them.

SAMPLE GAME

The pair of players draws the word lake. They say "We're thinking of a word that rhymes with make."

John: "Is it something good to eat?"

Player #1: "No, it is not a cake."

Robert: "Does it mean the same as phony?"

Player #2: "No, it is not fake."

Gloria: "Is it something you use to take leaves off
the grass with?"

Player #1: "No, it is not a rake."

Ralph: "Is it an animal that is long and skinny
and bites?"

Player #2: "No, it is not a snake."

Lauren: "Is it a body of water?"

Player #1: "Yes, it is a lake."

HINTS FOR THE TEACHER

1. Introductory Activities

- a) Discuss rhyming words with the children. Have them make lists of rhyming words.
- b) The following guessing game will help to familiarize the children with playing with rhyming words. One player draws a card from the "Rhyme Time" deck and says "I'm thinking of a word that rhymes with ____." The other players try to guess the word he is thinking of. (e.g., "Is it cat?" "Is it mat?", etc.)
- c) The skill of describing something without naming it is used in the EXPERIENCES game, Describe It.

2. Other Hints

- a) It is a good idea for the pair of players who draw the word from the card deck to think of as many words as possible which rhyme with it so that when they are asked a question, they will be able to answer it easily.
- b) Rhyme Time is an excellent game for reviewing word families, words which have a common ending. It helps reinforce word meanings as well as phonic skills.
- c) Each player must listen carefully to the questions and answers given before his or her turn in order to avoid asking about the same word twice.
- d) Some sample "word family" lists have been included.

SAMPLE "WORD FAMILY" LISTS

<u>-an</u>	<u>-at</u>	<u>-it</u>	<u>-ip</u>	<u>-ap</u>	<u>-in</u>	<u>-ig</u>	<u>-at</u>
can	bat	bit	hip	cap	bin	big	bet
Dan	cat	fit	rip	gap	din	dig	get
fan	fat	hit	sip	lap	fin	fig	jet
man	hat	pit	tip	nap	gin	jig	let
pan	mat	sit	drip	map	kin	pig	met
ran	pat	wit	flip	rap	pin	wig	net
tan	rat	flit	grip	tap	sin		pet
van	sat	grit	slip	clap	tin		set
bran	brat	slit	trip	flap	win		wet
clan	flat	split	whip	slap	grin		fret
plan	scat		lip	snap	spin		
			nip	strap	skin		
				trap	thin		

<u>-ag</u>	<u>-ad</u>	<u>-im</u>	<u>-ame</u>	<u>-ate</u>	<u>-ake</u>	<u>-ill</u>	<u>-ump</u>
bag	bad	dim	came	date	bake	Bill	bump
gag	dad	him	dame	fate	cake	fill	hump
lag	fad	Jim	fame	hate	fake	hill	dump
nag	had	rim	game	late	lake	kill	jump
rag	lad	Tim	lame	mate	make	mill	lump
sag	mad	brim	name	rate	rake	pill	pump
tag	pad	grim	same	grate	sake	will	chump
wag	sad	slim	tame	slate	take	drill	plump
brag	glad	swim	blame		wake	skill	slump
drag		trim	flame		brake	spill	thump
flag			frame		flake	still	
snag					shake		
					snake		

SAMPLE "WORD FAMILY" LISTS (CONTINUED)

<u>-ack</u>	<u>-ay</u>	<u>-ug</u>	<u>-op</u>	<u>-ed</u>	<u>-ot</u>	<u>-un</u>	<u>-all</u>	<u>-old</u>
back	day	bug	hop	bed	cot	bun	ball	bold
Jack	gay	dug	mop	fed	dot	fun	call	cold
lack	hay	hug	pop	led	got	gun	fall	fold
pack	lay	jug	top	Ned	hot	run	hall	gold
rack	may	mug	crop	red	lot	sun	tall	hold
sack	pay	rug	drop	Ted	not	spun	wall	mold
tack	ray	tug	flop	bled	pot	stun	small	sold
black	say	chug	shop	fled	blot		stall	told
crack	way	drug	stop	sled	plot			scold
shack	clay	plug			shot			
slack	play	slug			slot			
stack	stray	smug			spot			
track	tray	snug			trot			

<u>-ank</u>	<u>-ain</u>	<u>-ail</u>	<u>-igh</u>	<u>-est</u>	<u>-unk</u>	<u>-ell</u>	<u>-ear</u>	<u>-ow</u>
bank	gain	bail	light	best	bunk	bell	dear	bow
rank	lain	fail	fight	lest	dunk	fell	fear	low
sank	main	hail	might	nest	hunk	sell	hear	row
tank	pain	mail	night	pest	junk	tell	near	sow
blank	rain	nail	right	rest	sunk	well	rear	tow
crank	vain	pail	sight	test	drunk	yell	tear	blow
drank	brain	rail	bright	vest	flunk	shell	year	flow
flank	drain	sail	fright	zest	skunk	smell	clear	gloss
frank	grain	tail	slight	crest	spunk	spell	smear	know
plank	plain	frail			trunk	swell	spear	slow
prank	train	trail						snow
spank		snail						throw
thank								

8. KNOT STORY

A group of adults in the Follow Through program spontaneously composed a letter to the President of the United States about the need for refunding the program. One person started, made up a few sentences and stopped. The person next to her continued from where she had left off. His neighbor continued and so on until all nine people in the group had spoken. The letter had continuity because each person completed or supplemented the thought started by his or her neighbor before starting on something new. The letter was fun to compose. They could have done the same thing by playing the Knot Story game.

LEARNING OBJECTIVE

To cooperatively develop a story.



GAME MATERIALS

A rope or string knotted at varying intervals.

GAME DIRECTIONS

1. Everyone sits in a circle.
2. One person holds the rope and begins to tell a story while moving the rope between her hands. When the first knot in the rope is reached, the rope is handed to the next player.
3. The second player continues the story while pulling the rope between his fingers from the first knot until the next knot is reached. The rope is then passed to the next player.
4. This procedure is continued until all the players have had a turn or there are no more knots on the rope. The group may decide to continue the story by starting from the beginning of the rope again.

SAMPLE GAME

- 1st Player: "It was Halloween Night and while walking on the street a boy..."
- 2nd Player: "Saw a ghost. 'What are you doing here in the middle of the street?' he asked. 'I thought ghosts stayed in houses and haunted them.'"
- 3rd Player: "Then the ghost flew away. The little boy told his mother that a ghost had talked to him in the middle of the street but she said..."
- 4th Player: "You're telling one of your crazy stories again. Now eat your mashed potatoes or you can't watch television."
- 5th Player: "So, the boy ate his potatoes and he drank his milk and he even ate some chicken. He turned on the television."
- 6th Player: "And there was the ghost at a Halloween Party."

HINTS FOR THE TEACHER

1. Introductory Activities

a) Younger players may need to practice moving the rope without talking before they try to do both at the same time. They should then try retelling a simple and familiar story, poem or song in sequence while they move the rope. This will give them practice in moving the rope and maintaining a sequence with familiar material before they attempt to do this while they create an original story.

2. Other Hints

- a) A picture, object, or topic may be used as the stimulus for the opening line of a story.
- b) The ends of the rope can be tied together to form a circle. The end of the story is then left up to the players.
- c) Children sometimes tell about scary or violent incidents. Don't try to censor them. Talking about scary things often helps children gain a sense of control over them.
- d) After a story is completed, the players may enjoy retelling it in the same order a second time. The tension of the first round (when players may worry whether they will be able to think of anything when it is their turn), is gone. They know what they are going to say and will be relaxed enough to embellish it. It is a good opportunity for them to use descriptive language.

HINTS FOR THE TEACHER (CONTINUED)

e) After the players are comfortable with the story form, they may play the Knot Story game by composing a group of poems, letters, plays, songs, etc.

f) After the players become comfortable with the game, they do not have to pass the rope to the person sitting directly next to them but may pass the rope to anyone in the group.



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9. JUST SUPPOSE

In Just Suppose, a fantasy situation such as "Just suppose you owned a money machine" is given. The players elaborate the situation by providing details, characters, and episodes. It takes verbal skills and creativity to describe a situation one has never experienced.

LEARNING OBJECTIVE

To cooperatively elaborate an imaginary situation.

GAME MATERIALS

A deck of cards with imaginary situations written on them. Each situation starts with the words Just Suppose.

A bottle.

GAME DIRECTIONS

1. Everyone sits in a circle. The bottle is spun to find the two "Just Supposers."
2. The "Just Supposers" draw a card from the Just Suppose deck or if they wish they can make up a "Just Suppose" situation of their own. The "Just Supposers" tell the group their situation and take turns elaborating it.
3. The "Just Supposers" then invite members of the group to ask questions.
4. When the elaboration is finished, the bottle is spun to find two new "Just Supposers" who begin a new "Just Suppose" situation. The game can continue as long as the group wishes.

SAMPLE GAME

JUST SUPPOSE CARD - "JUST SUPPOSE YOU GOT CAUGHT IN A SOAP BUBBLE."

- Just Supposer #1: "Just suppose you got caught in a soap bubble. You can ride in the bubble all over the place. Of course, you have to shrink first so that you can fit into it."
- Just Supposer #2: "The last time I got caught in a soap bubble, I went to the beach in it. It came down on the water and floated on the waves. When a big wave came along I got turned upside down. I was scared."
- Just Supposer #1: "Everytime I get caught in a soap bubble I try to remember to have a pin on me. When I want to get out of the bubble I just stick it with the pin and the bubble breaks."
- Just Supposer #2: "If you don't have a pin, you can try to poke a hole through it with your fingernail."
- Just Supposers: "Does anyone have any questions?"
- Player: "How can you make the bubble go where you want it to go?"
- Just Supposer #2: "Well there are two different ways..."

HINTS FOR THE TEACHER

1. Introductory Activities

a) Discuss the difference between just telling someone about an experience and trying to actually recreate the experience for them. Read and discuss poems, stories, films or television programs which recreate imaginative experiences.

b) Using a card from the Just Suppose deck, have the children develop a set of questions appropriate to the situation. The PEOPLE TIMES game, Information Question Dice, can be used to do this. Help them use the questions to invent statements about the situation.

2. Other Hints

a) The goal of this game is to develop small sketches that elaborate the feelings and sensory details created by a situation. There does not have to be a plot; each episode, statement or description can be self-contained.

b) Encourage all the players to ask questions which will help the "Just Supposers" to further elaborate the situation.

c) Encourage the children to make up their own Just Suppose situations. New ideas should be written down and added to the Just Suppose deck.

d) Just Suppose situations can make excellent topics for creative writing activity.

HINTS FOR THE TEACHER (CONTINUED)

e) After playing Just Suppose, the children can follow up the game with an art or creative writing activity.

f) Just Suppose situations can be fanciful or realistic. Realistic situations may be inspired by contemporary or historical events.

FANTASY SITUATIONS:

JUST SUPPOSE

A picture you drew became real.

You lived on a cloud.

There were no grownups.

You could change into an animal or a plant, a bird or a fish.

You couldn't hear.

You could fly.

Your shadow became separated from your body.

You got caught in a soap bubble.

You owned a money machine.

You lost your voice.

You could split into two people whenever you wanted to.

JUST SUPPOSE

SITUATIONS DRAWN FROM REALITY:

JUST SUPPOSE.....!

You were elected President.

You were born 100 years ago.

You lived in another country.

You worked with Dr. George Washington Carver.

You were an astronaut.

You were a teacher.



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10. DIALOGUE

Imagine a door knob talking to a door, a rug to a floor or a cake to its icing. Imagine Harriet Tubman talking to Martin Luther King Jr. The possibilities are endless. In Dialogue, two players carry on a conversation from points of view different from their own. Empathy, the capacity to enter into the feelings or spirit of another person or thing, is essential for this. So is spontaneity, because the conversation cannot be planned in advance. The most important requirement for playing Dialogue is a willingness to make-believe.

LEARNING OBJECTIVES

To create a spontaneous dialogue.

To understand and interpret the feelings of others.

To assume the role of someone or something else.

GAME MATERIALS

A deck of cards with names of people, places, or things on them. The names should generally belong to a particular category (e.g., famous Black Americans, rivers or objects found in the classroom).

GAME DIRECTIONS

1. Everyone sits in a circle. The bottle is spun to find the first pair of players.
2. They each take a card from the card deck. They introduce themselves to the group, and proceed to have a conversation from the point of view of the identities on their cards. They try to continue the conversation for as long as they can without dropping their roles.
3. The other members of the group may ask them questions at appropriate times during the dialogue.
4. When the dialogue is finished, one of the first pair of players spins the bottle to find a new pair. The game continues as long as the group wishes.

SAMPLE GAME

1st Player: *Hello, I'm the window sill.*

2nd Player: *Hi, I'm the ceiling.*

Window Sill: *People are always using me to put things on but no one ever really looks at me.*

Ceiling: *Nobody looks at you. There's nothing that people look at less than they look at me.*

Window Sill: *Maybe so. But you don't get so much dust on you. I get dirty every day.*

Ceiling: *You have a better chance of getting cleaned though. They never clean me. All I get is a new coat of paint.*

Window Sill: *Let's talk about something cheerful.*

Ceiling: *I can't think of too much.*

Window Sill: *I can. I get to say hello to the sun almost every morning and sometimes there's a plant that keeps me company.*

Ceiling: *Well, you're lucky. The only things that come to visit me are the flies in the summertime and they tickle me.*

Etc., Etc., Etc.

HINTS FOR THE TEACHER

1. Introductory Activities

- a) The children may read a short play to help them become accustomed to the use of dialogue.
- b) The EXPERIENCES games Describe It and Just Suppose are excellent preparation for this game.

2. Other Hints

- a) Card decks may be developed using any variety of objects, people, and places. They may refer to historical or present times. A few suggestions are given below:

OCCUPATIONS

TV commentator
Engineer
Geologist
Oceanographer
Dentist
Author
Teacher
Veterinarian
Architect

FANTASY CHARACTERS

Story book characters
Pirate
Giant
Elves
Martian
Witch
Dinosaur
Spiderman

PROMINENT BLACK AMERICANS

Frederick Douglas
Stevie Wonder
O.J. Simpson
Maynard Jackson
Harriet Tubman
Shirley Chisolm
Barbara Jordan
Muhammad Ali

- b) In order to maintain a successful dialogue the players must be able to respond to what their partners are saying from the point of view of the new identity. This point cannot be too heavily stressed since this is what insures a real conversation. Each person must listen and react to what others say, while they express their own thoughts.

HINTS FOR THE TEACHER (CONTINUED)

- c) Pictures may be used on the cards instead of words.
- d) The children can help make up the items to be used for the game.

CONTENT APPLICATIONS

The EXPERIENCES games should be used with a variety of curriculum content. By introducing the games with familiar material, everyone will become comfortable with the game procedures. Then once a game is learned, the game content should be correlated with specific academic objectives. Following are examples of ways in which different content can be used in the EXPERIENCES games.

GAME	CONTENT	EXAMPLE
MAKES ME THINK OF	An object, picture, recording, etc. which appeals to any of the five senses can be used.	Music---Folk games The children listen to a recording before learning to play a folk game. Player #1: It makes me think of the summertime. Player #2: It makes me think of my grandmother's house. Player #3: It makes me think of playing on the front porch. etc.
WORD ORBIT	Any word may be used to begin Word Orbit. The game can be adapted so that the players use words within a particular category.	Science---Weather The players use words associated with the weather, e.g., cloud, rain, umbrella, thunder, lightning, etc.

GAME	CONTENT	EXAMPLE
CONNECTIONS	The names or pictures of any objects may be used to play <u>Connections</u> . The game can be adapted so that words or pictures within a particular category are used.	Mathematics--Measurement The game is played with pictures or names of objects used for measurement, e.g., clock, thermometer, sand timer, ruler, compass, etc.
CONFUSIONS	<u>Confusions</u> should be used to build reading vocabulary and to practice using different word meanings.	Reading---Comprehension The game is played using words the children tend to confuse during reading lessons.
SAY IT ANOTHER WAY	Any words, phrases, sentences or symbols can be used.	Mathematics---Vocabulary and Symbols The players must explain the meanings of various mathematical words and symbols, e.g., add, subtract, =, >, <, etc.
DESCRIBE IT	Any person, object, or event can be described.	Social Studies---Housing The players must describe a style of housing used by people somewhere in the world, e.g., houseboat, tent, apartment, etc. The rest of the group tries to guess the kind of housing being described.

GAME	CONTENT	EXAMPLE
RHYME TIME	<u>Rhyme Time</u> should be used to review words with common endings and to build vocabulary.	Reading---Phonics The game is played using word endings included in recent reading lessons.
KNOT STORY	<u>Knot Story</u> can be used to develop a group story about any topic.	Language Arts---Creative Writing Before the conclusion of the story is reached, the group stops the play and each player writes an ending for the story. They then share their conclusions with each other.
JUST SUPPOSE	Any imaginary situation can be used.	Social Studies---The Community Some situations which might be used are: Just Suppose you lived in this community 100 years ago, Just Suppose you could do one thing to improve life in your community or Just Suppose you are visiting this community from a foreign country.

GAME	CONTENT	EXAMPLE
DIALOGUE	The players can make up dialogue between any persons or objects. The dialogue can be expanded to include more than two characters.	Language Arts---Reading The players assume the roles of characters in a story. They are asked to create dialogue which extends the story beyond what has been written.

CONVERSATION GAMES IMPLEMENTATION CHECKLIST

The checklist which follows was developed to help teachers use the CONVERSATION GAMES effectively with their children. It can be used for self-evaluation or for observation by another person. The corrective procedures contain suggestions and the reasons for changing each "no" on the checklist to a "yes".

CONVERSATION GAMES IMPLEMENTATION CHECKLIST

Teacher _____

Date _____

FOR TEACHERS

1. The material needed to play the game are prepared and available.
2. All players including the teacher are seated in the same way.
3. All players can see each other.
4. Introductory activities are used when necessary.
5. The teacher models and supports a relaxed conversational style.
6. The teacher avoids repeating what the other players say.
7. The rules for playing the game are followed.
8. The game is used to teach or reinforce content related to classroom objectives.

FOR PLAYERS

9. The players know the name of the activity.
10. The players look at each other when speaking.
11. The players call on each other for questions or comments.

	YES	NO
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		

12. The players ask each other to repeat or speak louder if they haven't heard what was said.
13. The players ask each other for help if they need it.
14. The players help each other when asked.
15. If a player does not follow the rules, the other players assist him.
16. The players give each other positive feedback whenever appropriate.
17. Transfer of control is achieved; the children are able to play the game without adult supervision.
18. The players choose the game the group will play, by using a spinner, by voting or by some other means.
19. The players choose the content for the game.
20. The players can show a newcomer how to play the game.

12.
13.
14.
15.
16.
17.
18.
19.
20.

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CORRECTIVE PROCEDURES

The corrective procedures below contain suggestions for transforming a "no" on the checklist to a "yes". The rationale for each item is given to help serve as a guide for devising other corrective techniques.

ITEM	RATIONALE	CORRECTIVE PROCEDURE
1. The materials needed to play the game are prepared and available.	1. This is a good management procedure. The children's interest will be lost if they have to wait while the teacher gathers the necessary materials.	1. Read the game directions carefully. Prepare the materials and have them readily available <u>before</u> the children gather to learn the game.
2. All players, including the teacher are seated in the same way.	2. When adults are seated in a different way from the children (on tall chairs when the children sit on little chairs, or seated in chairs when the children are on the floor) it creates a psychological distance between them and tends to increase the likelihood that children will speak only to the adults and ignore their peers.	2. Suggest that everyone sit in a circle, in chairs or on the floor. Explain that it is important for everyone to be able to see each other and that it helps the whole group to share equally in a conversation if seated in the same way.
3. All players can see each other.	3. People tend to be more involved and are more likely to remain interested when they can see those with whom they are speaking. Looking at the person who is speaking increases the likelihood that a message will be received accurately.	3. Rearrange the space and/or furniture. Perhaps the group is too large. Sitting in a circle is a good device for insuring eye contact and visibility. Play seated on the floor.

ITEM	RATIONALE	CORRECTIVE PROCEDURE
4. Introductory activities are used when necessary.	4. The children may need to review or learn certain skills before they are able to benefit from a particular game.	4. Read the introductory activities carefully. Review the learning objectives listed for each game.
5. The teacher models and supports, a relaxed conversational style.	5. Children learn by observing the actions of others. They are likely to do something if they see a teacher or other adult do it.	5. Remember that the CONVERSATION GAMES are meant to be fun to play. The teacher should be familiar and comfortable with a game before introducing it to children.
6. The teacher avoids repeating what the children say.	6. If the teacher repeats what each player says, the players will get the message that they cannot speak to the whole group directly. The teacher is, by her behavior, saying, "No one will hear you or pay attention to you unless I deliver your message for you." Repeating encourages the players to address all their remarks to the teacher rather than to each other. It encourages children to think that what they themselves say to their peers is of less importance.	6. Repeating is a common habit that may be difficult to change. Whenever the impulse to repeat occurs, try to make a reinforcing comment instead. For instance, instead of repeating a question that a player has asked, say, "That's a good question." Repeating is often done without being aware of it.

ITEM	RATIONALE	CORRECTIVE PROCEDURE
7. The rules for playing the games are followed.	7. The games have been developed to accomplish specific educational objectives. Vary the rules only after the basic format is well understood.	7. Review the rules for each game before presenting it to the players.
8. The game is used to teach or reinforce content related to classroom objectives.	8. The CONVERSATION GAMES were developed to help adults and children use conversation as a tool for academic instruction. Once they are familiar with the interaction patterns, the conventional techniques should be used to teach and reinforce new academic content.	8. Review the learning objectives listed for each game as well as the Content Applications at the back of the manual.
9. The players know the name of the activity.	9. A person can do something perfectly well without being able to label it; however, the names will help the children distinguish one activity from another.	9. Tell the players the names of the game each time you use it.
10. The players look at each other when speaking.	10. Looking at the person to whom one is speaking encourages that person to respond directly to the speaker. It is more personal than a look-off-into-the-air gaze.	10. Model this behavior. Look at the person to whom you are speaking. Call the player by name to help focus her attention. Remind the players to look at each other when they are asking for or giving feedback.

ITEM	RATIONALE	CORRECTIVE PROCEDURE
11. The players call on each other for questions or comments.	11. In a conversation the responsibility for both questions and statements should be shared among all participants.	11. Model this behavior. Encourage the players to call on each other by name. Expect the children to be able to act as leaders once they are familiar with a game.
12. The players ask each other to repeat or speak louder if they haven't heard what was said.	12. Communication involves both "sending" and "receiving" of messages. It must always be carried out in reference to other persons. If the speaker isn't understood, communication is not effective.	12. Model this behavior. If it seems that the players have not understood what another has said, encourage them to ask the player to repeat it.
13. The players ask each other for help if they need it.	13. Learning is an interdependent process. People learn primarily through interaction with each other. If the players feel a part of a supportive and cooperatively group, they will have a few problems asking for assistance.	13. Model this behavior. As you introduce the games ask the other players for help.
14. The players help each other when asked.	14. The CONVERSATION GAMES are structured to be played cooperatively. This means that the players work together to meet the game objectives. Cooperation enhances the communication of ideas.	14. Model this behavior as you play the games by offering the other players help when needed.

ITEM	RATIONALE	CORRECTIVE PROCEDURE
15. If a player does not follow the rules, the other players assist him.	15. See Items 13 & 14.	15. See Items 13 & 14.
16. The players give each other <u>positive</u> feedback whenever appropriate.	16. A supportive positive atmosphere encourages learning.	16. Model this behavior by being cooperative and supportive rather than punitive. Focus on the positive rather than on what is wrong. Praise children for trying.
17. Transfer of control is achieved; the children are able to play the game without adult supervision.	17. Children should be helped to develop a sense of responsibility for their own learning including making decisions, taking action and evaluating its results.	17. Review checklist items 1-16. These procedures will help the children develop the management skills necessary to play the games independently.
18. The players choose the game, the group will play by using a spinner, by voting or by some other means.	18. Learning is enhanced when the learner chooses what he will do.	18. Show the players how to use the EXPERIENCES spinner described on page 11.
19. The players choose the content for the game.	19. See Items 17 & 18.	19. Allow the players to assist in selecting the game content.
20. The players can show a newcomer how to play the game.	20. One must be thoroughly familiar with an activity before being able to teach it to others. This is the last step in transferring control to the children.	20. Teach the games by participating and modeling the role of a player. Give the players many opportunities to act as game leaders.

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